

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO WIND SYMPHONY

RONALD CHANDLER, CONDUCTOR

Joy Innes, piano

MACMILLAN THEATRE, SUNDAY, OCTOBER 14, 1979

3 P.M.

PROGRAM

Canzona

Peter Mennin

Peter Mennin is acknowledged as one of America's most gifted composers. His works include seven symphonies; concertos for violin, cello and piano, fantasia for string orchestra; cantatas; songs; and various additional compositions in the twentieth century neo-classical mold.

The Canzona which was first performed in 1951, is based on the concept of the early baroque canzona which Gabrieli (1555-1612) developed at St. Mark's Cathedral in Venice. Mennin, exploiting the contrast of the reeds and brasses, makes use of a ternary form while displaying brilliant and massive sonorities.

The Incredible Flutist

Walter Piston

Suite for Concert Band

transcribed by Frank Erickson

Arrival of the circus

Circus March

The Flutist

Tango of the Merchant's daughters

Spanish Waltz

Polka Finale

As a "late starter" Walter Piston (1894-1976) is a text book example of a person whose career was filled with harmony and counterpointed by numerous awards (including two Pulitzer Prizes). As a composer and teacher, Piston was aware of his musical heritage and sought to build upon this historical background while remaining partial to twentieth century tendencies.

The union of past and present is a striking feature of The Incredible Flutist which received its premiere on May 31, 1938 with the late Arthur Fiedler conducting. The Suite, based on a programmatic theme, tells the story of the transformation of a sleepy little town when visited by a travelling circus which includes the incredible flutist.

Introduction and Capriccio for Piano
and Twenty-Four Winds

John Barnes Chance

Joy Innes, Piano

UNIVERSITY OF TORONTO WIND SYMPHONY
PERSONNEL 1979/80

Flute

Louise Hanly, Toronto
Ross Carstairs, Vancouver
Lucie Batteke, Ottawa
Scott Paterson, Toronto
Anne Marie Kopp, Ottawa
Joanne Geerling, Toronto
Patricia Creighton, Kitchener

Oboe

Hamish Gordon, Ottawa
John O. Miles, Toronto
Janet Page, Kingston

Clarinet

Catherine Pickett, St. George
Greg James, Ennismore
Hubert Eng, Toronto
Tricia Baldwin, Don Mills
Joseph Orlowski, Montreal
Margaret Isaacs, Winnipeg

Bassoon

Kevin Bailey, Toronto
James Jamieson, Brantford
Margaret Hooper, Sault Ste. Marie

Saxophone

John Welsh, North York
Les Sabina, Windsor
Glenn Schofield, North York
Cathy Stewart, Toronto

Trumpet

Burke Carroll, Toronto
Neal Farquharson, West Hill

Anita McAllister, Campbellville
Paul McGovern, Kapuskasing
Holly Shepherd, Truro, N.S.
Chris Howells, Toronto
John Selkirk, Toronto
Dan Warren, Campbellville
Mary-Ann Lucas, Toronto

French Horn

Rita Arendz, Middleton, N.S.
Raymond Bisha, Saskatoon
Ben Tromell, Whemut, Nebraska
Janice Hewson, Thornton, Ont.
Duncan Brinsmead, Edmonton

Trombone

Shelley Brooks, Toronto
Shella Cowie, Toronto
Doug Lavell, Vancouver

Euphonium

Susan Dustan, Bowmanville

Tuba

Ron Parker, Toronto
Sal Fratila, Toronto

Double Bass

Michelle Mayers, Toronto

Piano

Joy Innes, Calgary

Percussion

Stephen Peckham, Brantford
Andrea Duncan, Hanover
Beverley Johnston, Montreal
Jeff Mason, Toronto

Manager and Librarian: Roman Yasirsky



John Barnes Chance (1932-1972) in contrast to Walter Piston, began to study composition at the early age of fifteen. He continued study at the University of Texas and was active as an arranger for the fourth and eighth United States Army Bands. Numerous awards and appointments paralleled Chance's output which included compositions for orchestra, band, chorus, chamber groupings and solo instruments.

The addition of the piano to the traditional band groupings adds an element of tonal colour which is percussively brilliant and articulate.

INTERMISSION

Sinfonietta for Winds and Percussion

Oskar Morawetz

Allegro Moderato

Elegy

Allegro non troppo

Oskar Morawetz (1917-), in addition to being one of Canada's best known composers, is also an excellent pianist and teacher. His compositions are well known to North American and European audiences while his pedagogical and performing abilities are legendary among students at the University of Toronto where Morawetz is Professor of Composition.

A special concern for music which can be grasped and experienced by the majority causes Morawetz to create with the practicability of performance in mind. This fact does not detract from the complexity of his music but does render it more accessible to student, as well as professional organizations. The use of a neo-romantic style enables the composer to further fulfil his desire to communicate with as many people as possible.

The Sinfonietta for Winds and Percussion was written in 1965 and won the Critics' award at the International Composers' Competition (1966). This three movement work creates a tightly organized, immensely satisfying sample of Morawetz' middle style period.

Crown Imperial

William Walton
Arr. W.J. Duthoit

As one of Britain's foremost twentieth century composers, Sir William Walton has received many honours. Included among these was a special BBC commission to write a march celebrating the coronation of George VI. The poetry of William Dunbar (1465-1520) provided Walton with the title for this regal masterpiece which was first performed on

May 9, 1937 by the British Military Band.

The formal construction uses two contrasting sections to create a ternary form of broad scope yet remaining within the traditional structure of the military march.

Notes by Michael Coghlan

JOY INNES is in her final year of the Licentiate Diploma program at the Faculty of Music, University of Toronto.

She is a student of Patricia Parr.

LAST YEAR THE FACULTY OF MUSIC ASKED ITS MANY FRIENDS FOR SUPPORT OF ITS ACTIVITIES. THE RESPONSE TO THIS PLEA WAS GRATIFYING AND THE FACULTY THANKS YOU FOR YOUR GENEROUS CONTRIBUTIONS. OF THE MANY CHALLENGES STILL FACING US, THE MOST TROUBLESOME IS THE NEED TO PROVIDE FINANCIAL AID TO THOSE STUDENTS WHOSE RESOURCES ARE LIMITED. IF YOU WISH TO HELP, WE WOULD BE PLEASED TO DEPOSIT YOUR CONTRIBUTION IN OUR SCHOLARSHIP AND BURSARY FUND. PLEASE MAKE CHEQUES PAYABLE TO:

UNIVERSITY OF TORONTO FACULTY OF MUSIC

A RECEIPT SUITABLE FOR TAX PURPOSES WILL BE PROVIDED.

Gustav Ciamaga, Dean

Next Concert: Stephen Savage, British pianist, Walter Hall, 8 pm,
Wednesday, October 17, 1979.

Next Wind Symphony concert: January 27, 1980 at 3 p.m. MacMillan
Theatre.